

VOLUME VIII/JUNE 1989

The Art Gallery of Ontario Extension Services is pleased to announce five new exhibitions:

David Rabinowitch: The Phantom Group

Spirit in the Landscape

CONTACT 1990-91

**Flight of Fancy - Kenojuak Ashevak,
Lucy Qinnuayuak, Pitaloosie Saila**

SMS: A Collection of Original Multiples

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection

EXHIBITION INFORMATION

DAVID RABINOWITCH: THE PHANTOM GROUP

Between 1963 and 1970, David Rabinowitch produced a rich body of sculpture, which explored the basis of that form in such a way that set the parameters for all his future work. The most important constructions in this regard were the sculptures of 1967, *The Phantom Group*.

These works take two conditions of their construction that align with one's perceptions of the sculpture as an external thing. These are the vertical break or fold of

the metal sheet and the horizontal extension of the shape of the plate, which is a conic section. Each sculpture thus offers many perspectival views; its construction, however, is the means, within this condition, of judgements that pertain to the external nature of perception.

Rabinowitch wrote in 1967 of these sculptures:

The dual order of construction - opposed (upper and lower) vertical breaking, and the conic limiting conditions of extension - together make up an operating ground for two phases of observation: the differentiation between unique locations and correspondent appearances, and the full disclosure of essential physical components from any one of these standpoints. A resolution is thus achieved between the maintenance of sufficient distinction among appearances (the reality of location) and the imperative that each of these be understood as a complete thing adequately embodying the totality of construction. The disappearance of properties, associated with private stances, hitherto necessary to establish the required differentiation, has, at this point, been set on a public basis.

Curated by Philip Monk, Curator of Contemporary Canadian Art. Organized for **provincial circulation** by the Art Gallery of Ontario.

Space: 4 sculptures, 6 works on paper, 1 lead panel, 1 information panel; approximately 157-214 square metres (1700-2300 square feet)

Fee: \$1,000 (includes 10 catalogues)

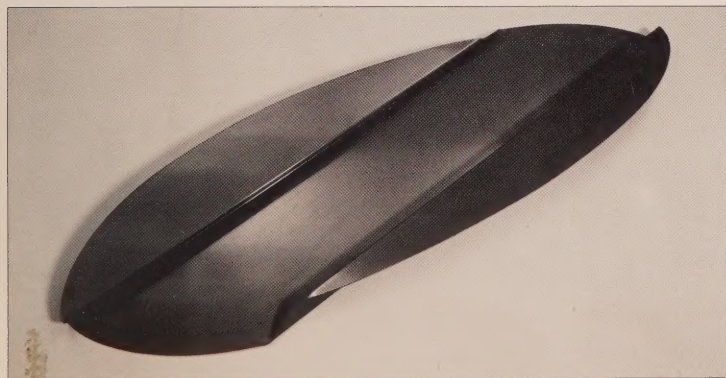
Dates available for circulation:
March 1991 - February 1992

Security: Electronic alarm system; in view of an attendant; safety tabs affixed to small works must be screwed to the wall

Lighting: Maximum of 50 lux for works on paper; maximum of 300 lux for sculpture

Temperature and Humidity: Maximum fluctuations of $\pm 3\%$ from a norm of 50% humidity and between 20-22 degrees Celsius (68-72 degrees Fahrenheit)

David Rabinowitch
(Canadian, b. 1943),
Parallel (The Slip), 1968;
enameled steel, 17.5 x
300.0 x 100.0 cm. Art
Gallery of Ontario, Gift of
Marion and Ross
Woodman, 1988.



SPIRIT IN THE LANDSCAPE

Canadian culture has historically been preoccupied with a relationship to the landscape and rightly so, since geography, more than anything else, has played a major role in determining the Canadian character. The medium of film allows the viewer to journey through the landscape via the eye of the camera, while adding the dimension of time and the ability to record changes in the land and in the seasons within the space of a single work. The five-part program *Spirit in the Landscape* has as its field of concern the film works of Canadian artists who not only make shots of the landscape but who consciously use the camera as a painter does a canvas.

If any one film could be taken as emblematic of Canadian landscape cinema and typical of this series, it would probably be *Canadian Pacific* by David Rimmer. The film assembles an inventory of icons, and brings together through a deceptively plain structure, images that point to the clash of technological society with the natural world that is typically reflected in the Canadian response to the landscape.

Spirit in the Landscape examines a selection of the best responses to the landscape from the best contemporary filmmakers including David Rimmer, Michael Snow, Bruce Elder, and Jack Chambers. The work of senior filmmakers, along with that of younger film artists, makes the series an excellent introduction to avant-garde film.

The series is accompanied by a catalogue that discusses the films relative to the writing and ideas of some of Canada's most important critics and philosophers.

Curated by Catherine Jonasson, Head of Film and Video Programs, and filmmaker Richard Kerr; catalogue by Bart Testa and Richard Kerr. Organized for **provincial/national circulation** by the Art Gallery of Ontario.

Space: 13 films to be accommodated in a darkened room with seating provided

Fee: \$1,250 (includes 10 catalogues)

Dates available for circulation:

Sept. 1989 - Sept. 1991

(AGO Dates: March 28 - April 25, 1989)



Security: Periodic patrols; secure night locks

Lighting: Suitable for the viewing of films

Equipment: 16mm film projector

Michael Snow

From *La Région Centrale*

(1971)

1990-91 CONTACT EXHIBITION PROGRAM

The 1990-91 CONTACT exhibition program will commence circulation in September 1990 and is selected predominantly from the Permanent Collection of the Art Gallery of Ontario.

Please note that this series of CONTACT exhibitions is being announced to allow a fifteen-month lead time to assist our clients in planning their exhibition programs. Be sure to respond as soon as possible by forwarding the enclosed *Booking Form/Exhibitions* to secure your planned venue.

Organized for **provincial circulation** by the Art Gallery of Ontario. The exhibitions are transported by truck; all shipping arrangements are made by the Art Gallery of Ontario.

**FLIGHTS OF FANCY - KENOJUAK ASHEVAK,
LUCY QINNUAYUAK, PITALOOSIE SAILA**

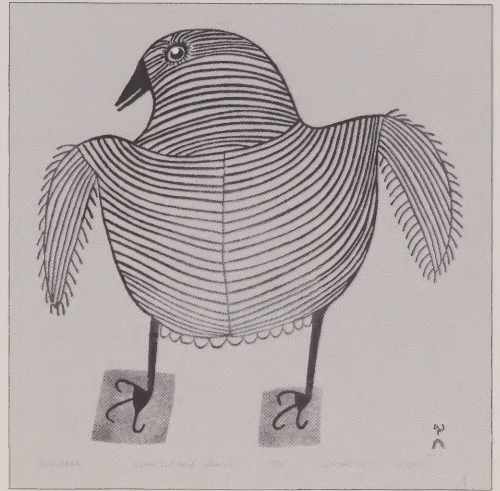
Lucy Qinnuayuak

(Canadian: Inuit, 1915-1982), *Tulukara*, 1977; stonecut and stencil, 58.9 x 63.0 cm. Art Gallery of Ontario, Gift of the Klammer Family, 1978.

The wildlife that inhabits the Arctic's broad expanse has long been a favoured subject for Inuit artists, with the bird proving to be an enduring and endearing theme. Most northern artists have at some time depicted these feathered denizens in bone, ivory, antler, and stone, but it has been in the graphic medium especially that bird portrayal has taken flight, literally catching one's fancy. Of the several Inuit communities now associated with printmaking endeavours, it is Cape Dorset, the first community to produce prints in 1958, that stands out for the number and variety of interpretations of birds. This is not surprising, for Cape Dorset has long been noted for art that exhibits a predilection for the exaggerated, the demonstrative and the fanciful, all of which renders the bird a most apt vehicle.

The three artists featured in this exhibition, Kenojuak Ashevak, Lucy Qinnuayuak, and Pitaloosie Saila, appear to have focused extensively on the bird because the physical features and character traits of the bird lend it to freely inventive works. Curvilinear lines, flowing shapes, and arbitrary distortions are utilized in the creation of bold and elaborate designs. Within a general tendency towards flamboyance can be found humour and drama, the monumental and the whimsical.

Kenojuak is one of Canada's best known artists. Over 160 of her bold and colourful drawings have been translated into prints, such as *Night Hunter*, which



exhibits her tendency towards abstraction. The result is a stylized image reflecting more the artist's concern for the resolution of formal considerations than with illustration, even though a sense of purpose and drama is evidenced through foliage transmuting into captured prey. In *Spring Birds* Pitaloosie takes similar liberties with her subject matter, transforming wings and feathers into curvilinear formal devices that bind the elements together while generating a sense of motion consistent with the notion of spring as a time of joy and renewal. For many northern artists, the bird's plumage occasions highly patterned and brightly coloured designs. This is evident in Lucy's *Tulukara* (Bird) where the feathers have been reduced to a series of concentric circles. Like so much of Inuit art, Lucy's direct and delightful work has a decidedly humorous edge.

Kenojuak Ashevak

(Canadian: Inuit, b. 1927), *Night Hunter*, 1969; stonecut, 61.8 x 83.5 cm. Art Gallery of Ontario, Gift of the Klammer Family, 1978.



This exhibition underscores inevitable similarities and differences between talented individual artists sharing a common ground of experience based on traditional attitudes and customs coupled with the new realities of southern influences.

The stonecut prints are from the Permanent Collection of the Art Gallery of Ontario, gift of the Klammer Family, 1978.

Curated by Norman Zepp, Curator of Inuit Art.

Space: 12 works of art, 1 lead panel; approximately 18.2 running metres (60 running feet)

Lighting: Maximum of 50 lux for works on paper

SMS: A COLLECTION OF ORIGINAL MULTIPLES

Published in 1968 by the Letter Edged in Black Press, SMS is a collection of 73 original multiples presented in six portfolios. It is one of those extremely rare endeavors that permanently captures a time of extraordinary innovative artistic achievement with vision, integrity, spirit, and brilliance. Conceived by American Surrealist William Copley, the project was carried out over the course of a year in an Upper West Side loft in New York City. Due in some part to a perpetually replenished buffet, an open bar, and a pay phone with a cigar box filled with dimes, Copley's third-floor loft became a haven for accomplished and aspiring artists. They were invited to contribute to the project with a work to be realized in multiple format, without regard for the cost of production and irrespective of any barriers of media, to be included in a portfolio sent by mail directly to subscribers without passing through the gallery/museum system. This last condition was based on the faith that an audience put in immediate contact with art would have a direct and therefore powerful experience. Sending art through the mail was intended to overcome the mystique of art history and bridge the separation between art and ordinary life.

SMS exudes the artistic impulses of its day, its scatological humour, its sardonic wit, but above all its faith in the unity of art and life.

Conceived by William Copley.

Space: Approximately 74 works of art, predominantly in frames, 1 lead panel; approximately 24.4 running metres (80 running feet), double and triple hung

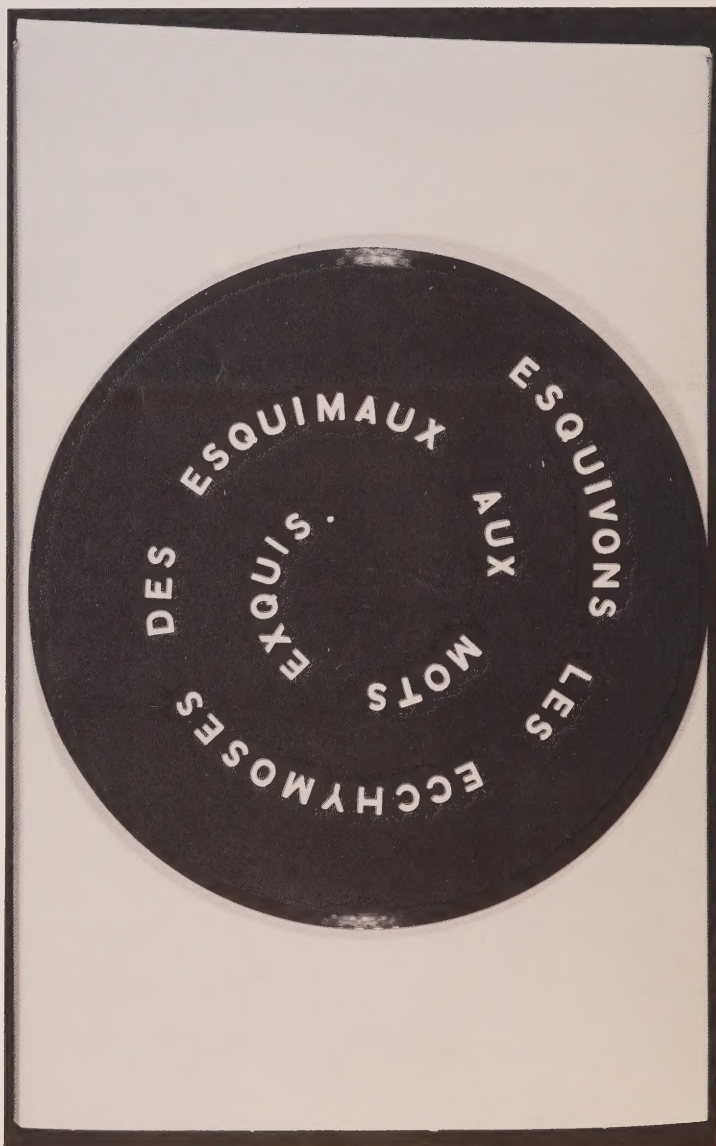
Lighting: Maximum of 50 lux for works on paper

VICTORIAN MAGAZINE ILLUSTRATIONS: SELECTED WOOD ENGRAVINGS FROM THE GARROW COLLECTION

Due to a demand for popular fictional literature and poetry in mid-nineteenth-century Victorian England, inexpensive publications appeared, thus bringing into prominence the illustrated magazine. To enhance subjects that were often topical as well as literary, illustrations were sought from some of the major artists of the period. That their work was considered of central importance to the publishing enterprise is clear from the sheer volume of the thousands of wood engravings produced. The period

Marcel Duchamp

(French, 1887-1968),
Recording of "Contrepetrie",
April, 1968; record attached to
cover of portfolio, 17.0 cm
diameter. Art Gallery of
Ontario, Gift of the Trier-Fodor
Foundation, 1989.



Edward Coley Burne-Jones (British, 1833-1898), *Summer Snow*, 1862; wood engraving. Art Gallery of Ontario, Gift of Alan Garrow, 1954.

1855-1875, referred to as the "Sixties," was a high point in English graphic illustration, when the quality of artistic work submitted to the more than forty periodicals (which were published weekly or monthly) was often of greater merit than the religious and melodramatic literature illustrated.

The works in the present exhibition are a small selection of Victorian wood engravings from a vast collection of Alan Garrow. In 1954, he donated over 200 volumes and several thousand illustrations to the Art Gallery of Ontario. This collection was formed between the two world wars when Mr. Garrow scoured second-hand bookshops in Toronto and attended auction sales at a time when Victorian book illustrations were not considered to be highly collectible. Indeed, the relatively recent re-evaluation of both the pre-Raphaelite artists and their circle, as well as the artists of the Royal Academy, underscores the importance of the Garrow collection as a record of these artists' contributions to magazine illustration.

The publication of wood engravings tended to be a collaborative enterprise between the artist, author, engraver, and publisher. The artist either submitted to the engraver a design actually drawn on the wooden block, or contributed a drawing which was then transferred to the block by tracing line by line. Since the drawing was destroyed in the tracing process, the original sketch by the artist no longer existed after the translation of the design to the block. The wood en-

Walter Crane
(British, 1845-1915),
The Flight of Esther, 1868;
wood engraving. Art
Gallery of Ontario, Gift of
Alan Garrow, 1954.



graver would then faithfully engrave in facsimile, without interpretation, the design provided by the artist.

This exhibition includes wood engravings for periodicals such as *The Cornhill Magazine*, *Good Words*, *Once a Week*, and *The Leisure Hour* by artists including Edward Burne-Jones, William Holman Hunt, John Everett Millais, Frederick Sandys, Frederic Lord Leighton, and Simeon Solomon. Their illustrations are splendid examples of social history. As Alan Garrow has written:

We find in the pages of these publications not only scores of superb imaginative drawings, but also a record of the manners and modes, the daily round, the homely scenes of the day on an artistic plane that has not been surpassed by any period, before or since.

Curated by Michael Parke-Taylor, Assistant Curator, Prints and Drawings.

Space: 15 framed works (28 wood engravings), 1 lead panel; approximately 18.2 running metres (60 running feet)

Lighting: Maximum of 50 lux for works on paper

BOOKING A CONTACT EXHIBITION

In order to process your request for a CONTACT exhibition, we must have a copy of your organization's updated **Standard Facilities Report** on file for reference. To secure an exhibition booking, complete the enclosed *Booking Form/Exhibitions* and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 979-6637.

Fee: \$85.00 (includes 100 brochures)

Dates available for circulation:

September 1990 - August 1991

Facilities Requirements

Security: Periodic patrols by a responsible staff member; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: No daylight; incandescent, and/or fluorescent lights fitted with ultra-violet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services; however, you are encouraged to purchase filters for future use.)

Temperature and Humidity: Minimum fluctuations

INTERESTED IN A LECTURE?

Talks related to circulating exhibitions and general art topics are available through *Speakers Service*. Contact May Wong, Admin. Assistant, Extension Services (416) 977-0414 ext. 232 to book.

Art Gallery of Ontario Extension Services

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